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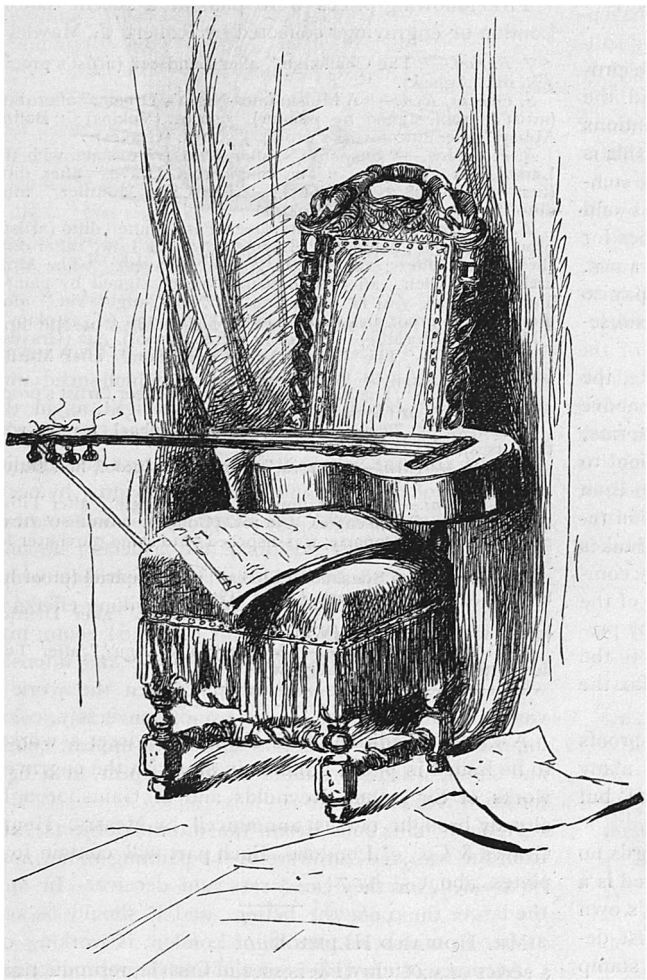
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respect, are marks of a weak and slovenly mind—of a mind incapable of attaining habits of method and order.

The next lesson will instruct the reader how to begin his picture, carry it through its first, second, and third paintings, with suggestions as to the colors and tints to be used for its different parts.

#### SKETCHING FROM NATURE.

MR. WALTER SEVERN lectured at the London Institution recently on "Sketching from Nature," with practical illustrations. The art of painting in water-colors in direct imitation of nature, he remarked, is in its origin and present perfection, emphatically English. As Mr. Ruskin has said, it is only by rapid and frequent sketching that it can be acquired. The lecturer went on to say that the sketcher should study comfort in his arrangements, that there might be nothing to distract his attention from his work. The lesson should not exceed about two hours and a half. Having chosen his subject, he was himself in the habit of erecting his umbrella tent, such as they saw pitched on the platform, and seating himself on his canvas-covered tripod, with all needful appliances well at hand. The lecturer gave instructions as to the arrangement and mixing of colors, with remarks on the painting of shadows: in the afternoon and at sunrise they should be painted cool, but warm in broad daylight. Thence he passed to show the various ways of rendering the lights, with observations on stippling, hatching, rubbing, and taking out, recommending the student to provide himself with plenty of clean rags. Glazing was explained as the putting of one color underneath another, instead of mixing the two; to this practice was due the permanence of the works of the old masters, owing to their having escaped chemical changes caused by mixing colors. The effects of glazing Mr. Severn illustrated by a sketch of his own, a cliff scene in the island of Sark. To catch the idea of tone, the learner should look at nature with the eye of an engraver who has to reproduce a scene without the help of color. The stu-



SKETCH. BY PERCY MORAN.

dent should try to make his picture tell a story, if only the incidence of a sunbeam. Real art was nature distilled in man's alembic. No two artists saw nature in exactly the same light, though all copied her conscientiously. He would urge students to lose no opportunity of observing nature, and to take plenty of notes. They would thus be never less alone than when alone.

#### THE GLORY, NIMBUS, AND AUREOLA.

THE golden "glory" found in "old masters" is a kind of halo, supposed to emanate from the head or body of divine persons. When it surrounds the head it is a nimbus, when it envelops the body it is an aureola.



SKETCH. BY PERCY MORAN.

The "glory" also applies to the union of both. The symbols, emblems, and legends employed in early Christian art form a curious and extensive study. The various forms and attributes of the glory are a most important branch of this interesting subject. In classical times it was a great honor to have a portrait painted on a circular golden shield, and suspended in temples and other public places. The distinction was conferred upon heroes and those who had served their country: Greek inscriptions decreeing these honors are still in existence. In course of time, from the head being painted on a circular gold shield, the shield was attached to the head alone in full-length representations. This is the origin of the nimbus, which frequently appears in pagan pictures, especially those discovered at Herculaneum and Pompeii. Little disks, attached like flat hats to the heads of their statues, were also employed by the sculptors as a mark of distinction and sanctity, although in earlier times sculptors had employed the same kind of plates over their statues simply to protect them from rain or the ordure of birds in the open air. Some painters, from seeing the effect of these plates on the statues, imitated them in actual perspective in their pictures, while others (the earlier ones probably) kept them flat and perfectly round, as in the works of Giotto and Cimabue.

The nimbus being of pagan origin, there was at first some opposition to its introduction into Christian art. But after the eleventh century it was invariably employed to distinguish sacred personages, as the Saviour, the Virgin Mary, angels, apostles, saints, and martyrs. Nimbi are sometimes of various colors in stained-glass windows. They are of various forms; the most frequent is that of a circular halo, within which are various enrichments, distinctive of the persons represented. In that of Christ it contains a cross more or less enriched; in subjects representing events before the

Resurrection, the cross is of a simpler form than in his glorified state. The nimbus most appropriate to the Virgin Mary consists of a circlet of small stars; angels wore a circle of small rays, surrounded by another circle of quatrefoils, or roses, interspersed with pearls. Those for saints and martyrs were similarly adorned; but in the fifteenth century it was customary to inscribe the name of the particular saint, and especially those of the apostles, round the circumference. A nimbus of rays diverging in a triangular direction, which occurs but seldom before the fourteenth century, is attached to representations of the Eternal Father; and his symbol, the hand in the act of benediction, was generally encompassed by a nimbus.

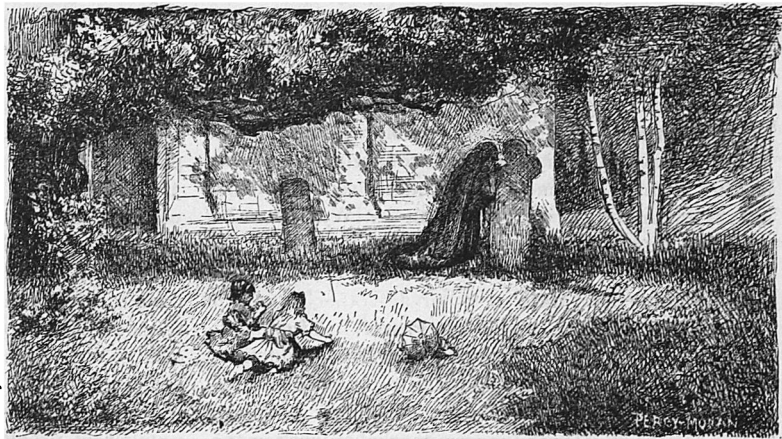
When the nimbus is depicted of a square form, it indicates that the person was living when delineated, and is affixed as a mark of honor and respect. From the twelfth to the fifteenth century the nimbus appears as a broad golden band behind the head, composed of concentric circles, frequently enriched with precious stones.

After this it was defined merely with a line or thread of gold, sometimes quite round, sometimes as a small disk in flattened perspective. As an attribute of power, it was often attached to the heads of evil spirits and Satan himself. The use of the aureola, or enlarged nimbus, which surrounds the whole body, is much more limited than that of the nimbus, being confined to the persons of the Almighty, Jesus, and the Virgin Mary. Sometimes, however, it is seen enveloping the souls of saints and of Lazarus.

The aureola varies in form. That in which Christ is represented, and which was a very early symbol of him, is called "vesica piscis," from the elliptical form resembling a fish. Then there is the "divine oval" and the "mystical almond." When the person is seated, the aureola is circular; sometimes it takes the form of a quatrefoil, each lobe encompassing the head, the feet, or the arms; and it is frequently intersected by a rainbow, upon which is seated Jesus or the Virgin Mary.

#### FRIENDS AS "MODELS."

IN one of his literary sketches N. P. Willis says: "If you have an artist for a friend, he makes use of you while you call to 'sit for the hand' of the portrait on his easel. Having a preference for the society of artists myself, and frequenting their studios considerably, I know of some hundred and fifty unsuspecting gentlemen on canvas who have procured for posterity and their children portraits of their own heads and dress-coats to be sure, but of the hands of other persons."



"SUNSHINE AND SHADOW." DRAWN BY PERCY MORAN.

FROM HIS PAINTING IN THE NATIONAL ACADEMY OF DESIGN.

There are many curious stories told of the expedients resorted to by artists to obtain sittings, not only for the hands, but for almost every other part of the body. Robert Kempt, in "Pencil and Palette," says: "We know a lady who in figure bears a strong resemblance to a certain popular princess nearly related to her Majesty the Queen. When a distinguished artist, now dead, was commissioned to paint the ceremony of a royal marriage some years ago, this lady, who was a friend of the painter, 'sat' for her bare shoulders, on which the artist painted the head and likeness of the princess in question. When Harlow was painting his celebrated picture of 'The Trial of Queen Katherine' (known also as 'The Kemble Family,' from its introducing their portraits), Mrs. Siddons, it is said, gave the artist only one sitting. It would appear that the